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# Enabling Writers Workshop Program Guide



2016

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The All Children Reading Partnership is now supporting Writers’ Workshops to create new books in mother tongue languages for primary children in developing countries. It also supports training and capacity-building for local authors to continue to create high-quality children’s books. It applies the Bloom software for systematic development of leveled and decodable books. The books developed through these writers’ workshops are provided to national ministries of education to support provision of high-quality decodable and leveled texts for young readers. These books will be put into the Global Digital Library, making it possible for educators and families around the world to access and use quality books in first languages with young readers everywhere.

This Enabling Writers Workshop Program Guide is a result of the work of many partners and stakeholders around the world, who are working on improving reading instruction and providing effective resources for reading instruction. The following organizations are recognized here for playing major roles in supporting the Enabling Writers prize competition, the writers’ workshops and accompanying guide.

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## Background/Introduction

### About the Global Book Alliance

The Global Book Alliance (GBA) is an international initiative to “transform book development, procurement and distribution to improve reading outcomes” (Results for Development Institute, 2015). The purpose of the fund is to identify the barriers that exist for quality book development and provision specifically in developing countries. The GBF applies both country-specific and regional approaches to book development. This ensures that context-specific issues and barriers can be addressed with solutions that are both feasible and efficient. It also ensures that capacity for quality book development and provision is built in target countries and regions. Primary grades are a core focus of the work of the GBF for two reasons: 1) data suggest that lack of book availability at the primary level contributes to poor reading performance, and 2) a positive start to basic reading skills development in the early grades has a significant influence on future learning and sustained student attendance in school over time (R4D, 2015).<sup>1</sup>

### Urgent Need for High-Quality Books Designed for Instruction

Reading is the ability to understand printed text. In many developing countries, young learners struggle to learn to read for a variety of reasons. They may have limited access to text experiences in their early years. Schools may be under-prepared to provide effective instruction. Even when children are in school and schools are prepared with effective pedagogy, they often lack access to high-quality reading materials, designed specifically for children in their unique cultural and language settings, and crafted with the specific intention of teaching children to read. Access to high-quality decodable and appropriately leveled books, written with themes that connect to children and in languages specific to their home and learning contexts, is critical to ensure development of early reading skills.

Many efforts are underway in the developing world to provide more effective early primary reading instruction. These include large-scale teacher training initiatives, materials provision initiatives and whole-school reform efforts. These initiatives are making a dent in the problem of book provision. However, the need for quality decodable and leveled books in the hands of all young learners continues. Children need to read every day, and they need to read books that are written specifically in their language of instruction, for their grade level and within the cultural context of their lives. Because all of these factors are important to reading success, it is critical that books are written by authors who live within and understand the same context as the students who will use their books. Therefore,

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<sup>1</sup> Feasibility Analysis and Design of the Global Book Fund: Executive Summary. Results for Development Institute, Washington, DC, 2015.

initiatives like the Global Book Alliance and the Enabling Writers Workshop Program are critical to making quality books accessible to all children.

### **About the Enabling Writers Prize Competition**

The Enabling Writers prize competition resulted in the development of Bloom software for use in countries world-wide to develop decodable and leveled books in first languages for young learners. Bloom software is now being implemented in multiple national book development initiatives, using a writers' workshop approach to support both quality book development and capacity building for local authors and resource development organizations.

This Enabling Writers' Workshop Program is funded by the All Children Reading: A Grand Challenge for Development Partners—USAID, World Vision and the Australian Government—and is supported by University Research Co. (URC) and SIL International, through training, mentoring and monitoring processes. This guide is intended specifically for use in these national book development programs, and supports both the pedagogical and technology aspects of book development, using Bloom software.

### **About this Guide**

This Enabling Writers Workshop Program Guide provides information for national and international organizations that are undertaking book development using Bloom book-writing software. It includes:

- Background information on early grades reading to support local actors in understanding how books should be used with young readers
- Information about decodable and leveled books appropriate for early grades reading instruction
- Guidelines for implementation of writers' workshops to support quality book development
- Technical processes for using Bloom book-writing software in workshop settings
- Supporting information and models to assist in all aspects of book production



## Section 1: Preparing to Write Decodable and Leveled Books

### Envisioning a Writers' Workshop

Boom software is designed to support writers in creating appropriate decodable and leveled text for young readers. This includes readers who are just beginning to build phonics and decoding skills, and extends to writing complex text for upper primary grades. In order to conduct a successful book-writing process using Bloom software, project leaders need to create a working environment that supports creative thinking, effective use of the writing resources, and a professional writing culture. Thus, it is important to create a vision for how the writers' workshop will take place. There are some fundamental criteria for an effective writers' workshop.

- Develops a sense of serious work for participants. The workshop requires active participation on the part of writers and an active support system for those writers.
- Creates an environment of collaboration. Good writers do not write in isolation. Instead, they draft, share, receive feedback and draft again. Creating a setting that encourages sharing and risk-taking helps all participants feel comfortable to take on the complex process of book writing.
- Provides necessary training before writing. All participants, regardless of their experience, must clearly understand what decodable and leveled books are, how they are developed and how they are used in the classroom. This is necessary to guide development of high-quality books
- Provides support for writers. Support during a writers' workshop includes having staff on hand who have expertise in two key areas: book development for young children and software. Support staff should be present at all times and should have dedicated areas to work with individuals and small groups as they have questions or need of coaching.
- Provides an adequate, quiet and uninterrupted working space for writers. Time should be carefully managed. Writers must be encouraged to take regular breaks (while following the schedule and work product demands), and interruptions should be kept to a minimum. Designated times should be set in the morning and at the end of each day to 1) track the work, 2) celebrate successes and 3) provide additional re-training or information as needed.

In order to fully prepare for a writers' workshop, project leaders should spend time as a team envisioning all aspects of the process, including the following:

- The most effective way to set up the space

- The processes workshop leaders will use to ensure technology is functioning effectively prior to bringing in writers
- The daily schedule for work, balancing time for training, writing and review
- Anticipating what could go wrong and planning for it before it happens
- Walking through the session location in advance to ensure that all details are planned and all preparations have been made

### Identifying Important Participants

In order to successfully produce quality books for young children, workshops must include the appropriate participants. Participant groups may vary from location to location, but it is important to consider existing expertise, job roles and responsibilities of potential individual participants. Participants should also demonstrate commitment to book development, to be inspired to contribute to this important work. Workshops also should build capacity among critical stakeholders for future work. To begin identifying participants, workshop leaders should consult with important educational leaders in the area and consider the following questions:

- Who has experience in writing books for young children, and how can they participate in this work?
- What role should government stakeholders/staff play in the book-writing process?
- How can the project involve stakeholders from diverse locations, and at different levels, to ensure adequate future capacity across the target area?
- Who needs and can use this expertise in the future?

Typical participants include ministry of education staff tasked with curriculum and resource development, teacher trainers, regional education leaders, experienced writers or publishing houses and even highly skilled and involved classroom teachers. Involving participants who have diverse job roles, and who work in different locations and at different levels, can help ensure distribution of knowledge and skills for future work. In general, writers' workshops should include between 15 and 30 participants. This number supports deep discussion of books and representation of sufficient stakeholders. However, workshops that are too large do not enable facilitators to provide adequate coaching and monitoring of the process.

## Understanding Participant Readiness

After identifying participants, it is important to gather information about their readiness for the work. Participants will likely come with different levels of readiness and experience. This is to be expected, and no one participant should be dismissed because of lack of experience. Instead, understanding their readiness, or lack of readiness, will help workshop leaders in planning necessary training and coaching that must take place during the writing workshop. Readiness information helps leaders to customize their approach to meet the needs of participants. It is important to remember, however, that regardless of their experience, all participants should participate in the full training provided in this guide.

Readiness should be evaluated in three areas:

- Knowledge of and experience with reading instruction in the early grades, and how books are used in the classroom
- Knowledge of and experience with book development for early grades (decodables and leveled texts)
- Experience using computers and software programs

It is not possible to fully identify participant readiness. Instead, workshop leaders must count on them to provide basic information about their needs. This can be most easily accomplished through a simple survey. This information must be collected and analyzed long before participants arrive at the writers' workshop in order to customize plans. Once participants arrive, it is too late to adjust the training approach to meet their needs. A sample survey is included in Appendix 2.

## Goals and Objectives

As you plan your workshop, it is important to set clear a clear goal and specific objectives. In the context of this program, the goal should focus on **production of quality books**.

Objectives are more specific indicators that should guide planned activities and help workshop leaders to monitor progress toward the goal during the workshop. Objectives should be developed in five areas:

- Understanding of early grades reading and how books are used in the classroom
- Understanding of basic quality text development criteria
- Understanding of how to write decodable and leveled texts
- Understanding of how to use the Bloom software
- Production of targeted texts (number and type)

## Workshop Segments, Timing and Balance

This guide is accompanied by a detailed training agenda for training writing teams. In addition, the guide itself is organized to support training, and it provides the necessary informational resources and tools to conduct training and implement a successful writers' workshop. However, it is still important for implementers to determine the specific timing and structure of their own training. For example, training may take place during a single multi-day setting, thus allowing implementers to follow this guide fully. In other cases, implementers may choose to bring writing teams together for shorter periods over time. In this case, it would be important to take the existing agenda and customize it to suit the context of the training situation.

In planning the workshop, based on the goals and objectives workshop leader have developed, it is important to include specific segments for these four key areas of knowledge and skills development: 1) knowledge of the important elements of early grades reading and how high-quality books support reading instruction, 2) knowledge of decodable and leveled texts, 3) knowledge of overall book production criteria and 4) knowledge of the Bloom software.

The workshop agenda should address each of these training and discussion areas in a balanced way. Each is critical to the production of quality text, and each will need a working, training, coaching and support system in order to achieve the workshop's goals.

It is important to keep in mind that the knowledge and skills areas above cannot be learned in a single session or single day. They must be addressed multiple times throughout the workshop. Therefore, we recommend that a workshop span at least 5 days for basic understanding. In addition, if projects plan to then write all texts in a workshop setting, they should be prepared to convene writers for up to 10 more days to complete the full set of books. Use the Local Writers' Workshop Training Curriculum, provided with this guide, to understand fully how to use the guide during training and book writing.

In addition, workshops must include clearly defined and extended "working sessions" where participants are directly engaged in focused book production – not in training or discussion. These distinctions are clearly demonstrated in the Local Writers' Workshop Training Curriculum, provided with this guide. Mixing training and discussion with book production does not allow writers to focus sufficiently on the texts they are writing. Workshop leaders should design a clear and visible strategy for different types of sessions during each workshop day. Ensure that participants understand the schedule and understand the difference between training, coaching and writing.

## Identifying Critical Staff

In order to fully support the training and writing process during the workshop, it is vital to select and develop the right staff. Important staff roles and qualifications follow:

**Program Specialist/Workshop Leader:** This staff member should have a thorough understanding of program goals and carry the message of the program to participants. This person should also guide and monitor all elements of the workshop, including logistical and timing leadership. He or she should also address participant needs and support the technical staff (see below) in successfully fulfilling their specific roles during training and book development. This workshop leader should also be able to make key decisions about training logistics, expenses and the agenda throughout the workshop.

**Early Grade Reading and Children's Book Specialist:** This staff member should have the greatest knowledge of early grades reading, leveled and decodable books, national guidelines that will determine levels and guide decodable development and a working knowledge of an effective writing process. In addition, this staff member should have strong training skills and the ability to effectively coach participants as needed in the basics of EGR and EGR book production.

**Technology Specialist:** This person will 1) pre-load the Bloom software and check that all computers are in working order, are virus-free and have a current anti-virus program, 2) set up an illustrators' center (see below) to allow for drawing and scanning of new illustrations, 3) train the writing team on use of Bloom and 4) be continually available each day to address technology coaching needs or hardware/software issues. While this staff member does not need to have extensive knowledge of book development or reading, it is helpful in order to ensure that participants are supported in understanding the full powerful use of the software to write quality books. See *Technical Preparation* below for more information.

**Additional Staffing Needs – Illustrators:** At least 2 illustrators should be present on-site. They will receive draft books that have illustration revision or development needs. Illustrators should have documented experience working with book illustrations, specifically for children's books when possible. See *Preparing for Illustration Support* below for more information about this important workshop element.

## Selecting and Preparing a Venue

The environment for the workshop is just as important as the content. The venue should be able to guarantee continuous electricity, with a back-up generator in place should power outages occur. The venue should provide a room that is large enough for multiple computer stations. The room should be set up so that participants can actively participate

in training, and it should also have computer stations for the writing process. The room should have two dedicated coaching spaces. One should have a software-loaded computer (see below) for technology coaching. The other should be set up to allow coaching within the writing process. Finally, the room should have an illustrators' work station (see below), with drawing space, a computer and a scanner to capture new or revised illustrations.

For participant comfort, the venue should be able to provide occasional refreshment and, if workshop leaders choose to provide it on-site, a daily lunch meal. If participants will go off-site for lunch, build time for that into the session agenda each day, but encourage participants to honor the schedule by returning from breaks on time.

### Preparing for Illustration Support

As noted earlier, part of the book completion process involves illustrating each text. Bloom software provides a series of pre-loaded images for writers' use, as discussed in Section 3. However, writers may require that existing illustrations in the "library" be revised to fit the specific context of the book – as long as those revised illustrations are provided for open use within the *Art of Reading* – or that new illustrations be developed. Two illustrators should be provided for this work. Using the Illustrators' Brief (see Appendix 4), writers should provide draft text with illustration requests for completion on site during the workshop. All revised or new illustrations should be captured through scanning, and then be inserted into the picture library for use by the writers themselves.

#### Additional Suggestions for Illustration

While each project should provide at least two illustrators on-site during your Writers' Workshops, you may also want to consider taking additional steps to support quick illustration of your books. Some simple suggestions follow.

**Quick-Sketch Illustrations While On-Site:** Instead of asking your illustrators to do fully completed illustrations on-site during the workshop, ask them to begin with simple sketches, so the author can approve or ask for revisions. These draft illustrations can be scanned and imported into your Bloom book for writers to use very quickly. After the workshop, illustrators can continue to work on those illustrations to completion.

**Draw and Snapshot:** The author or illustrator can take a picture of something or draw a simple line drawing and take a picture of it, and insert any picture into the book using **"Camera" in the Image Toolbox**. This allows illustrations, draft or completed, or even photos to be quickly inserted into the book.

**Customize Notes in Bloom:** The Customize button in Bloom can be used to create text boxes near any selected illustration (which is serving as an example or draft illustration), where writers can make their notes about how the sample illustration needs

to be changed to better suit their books.

**The suggestion above can be used during your Writers' Workshop. However, if you choose to take illustration even further, some additional long-term suggestions follow, that must be checked against your budget and timeline before you move forward.**

Train an Illustration Team: Should you want to further expand your illustration process, you can convene a team of illustrators and train them further on providing illustrations for your books. **After the Writers' Workshop, you can provide books to the illustration team, and work with them independently to complete more detailed illustrations, or even color illustrations, if that is suitable within your context for book delivery.**

Engage Schools and Children: Books illustrated by children are also very engaging for children. As a part of your project, you may choose to work with teachers and students to have children provide illustrations for your books. This strategy not only produces highly engaging illustrations for the books, it also engages schools actively in your project, in a way that can be very meaningful and motivational for children and teachers.

## **Technology Preparation**

One area where things can go very wrong in a writers' workshop is with the computer technology and software. Participants cannot be expected to manage hardware or software issues. Although the technology specialist will be on site, it is critical that the technology – hardware and software – be set up and tested in advance. The technology specialist should also ensure that each computer has up to date anti-virus software and run a complete scan of the computer. Workshop leaders should ensure that all computers are set up a day in advance and that the software is loaded. After loading the software, each computer should be tested, starting and using the software to test that it is loaded correctly and functioning as designed. Waiting until the day participants arrive to load or test the software is too late. Participants can lose confidence and faith in the process if their first experience with the computers and software is negative. This pre-workshop preparation is vital.

## Section 2: Training Resources

### Part 1: Early Grade Reading Instruction & the Importance of Quality Books

#### About Early Grade Reading Instruction

Early grade reading instruction is systematic in nature, and includes five key elements of instruction:

**Phonemic Awareness:** the ability of students to hear and understand sounds in words

**Phonics:** the ability of students to recognize letters and identify their sounds

**Vocabulary Development:** the ability of students to put sounds together to recognize and read words (decodable vocabulary), and to recognize and read familiar words (sight vocabulary)

**Comprehension:** the ability of students to understand the meaning of what they read

**Oral Fluency:** the ability of students to read correctly and at the appropriate speed (automaticity), and to read with tone appropriate to the meaning of the text (prosody)

#### Beginning Readers

Beginning readers are young students who do not yet have reading skills. For these learners, direct instruction in Phonemic Awareness and Phonics is critical to build early reading skills. Through these two elements of instruction, students can begin to decode and encode words (break words apart into sounds, then put them back together into words) to recognize printed words. As more letters and sounds are understood, students are able to recognize more words, and use decoding skills to understand unfamiliar words. This process of identifying and decoding words creates Vocabulary for the student, where familiar words become automatically read (sight vocabulary), and students are successfully able to grapple with unfamiliar words (decodable vocabulary). With this combined set of skills, students are able to read simple decodable text.

#### Decodable Text

Decodable text is text in which the letters and words are controlled. That means that the writer will only use letters and (sight) words that the children have already learned during Phonics instruction. Letter introduction and sound mastery usually are drawn from national educational guiding documents, such as scope and sequence documents or national curricula. The scope and sequence of letter introduction is determined by identifying the most frequently used



letters and sounds in any given language, and introducing those letters and sounds first. Instruction then moves on toward less frequently used letters and sounds.

By providing decodable text targeted toward each week of instruction, the text becomes a highly valuable tool to not only reinforce letters and sounds introduced during phonics instruction, but also provide opportunity for children to practice gaining speed, accuracy and prosody in their reading. And because only familiar letters and sounds are used in the text, it also reduces frustration for young children. Everything they attempt to read is familiar.

For the very beginning readers, decodable books may include only words that have two or three letters/sounds. For example, students may begin the year learning the letters A, S and D. When students have learned only these letters, the decodable words are limited, and may include:

Sad                  Add                  Dad                  Dads

### **Emerging Readers**

Emerging readers are students who have mastered most letter/sound relationships, and who are able to read a variety of words with fluency. These students require continued instruction in Phonics and regular building of new vocabulary. However, they are also now able to read more complex text, text that includes complete sentences, using frequently used words, and sentences that combine to tell a story (fiction) or provide information (non-fiction). Over time, as skills continue to build, these emerging readers are able to read text that is at an increasingly higher level, thus the need for leveled text.

### **Leveled Text**

Leveling books is not always clear or simple. There are several criteria used to know if a book is easy or difficult. It also takes knowledge of the developmental stage of the readers to know if a book would be at the right level or not. Here are some criteria that can be used (Davidson, 2013<sup>2</sup>):

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<sup>2</sup> Davidson, Marcia. "Books that Children Can Read: **Decodable** Books and Book **Leveling**." Cambridge Education. 2013.

Topics	Text Support Factors
<b>Content</b>	Is it appropriate, familiar, or of interest to an age group?
<b>Illustrations</b>	Do pictures tell the story or explain vocabulary?
<b>Length</b>	How many words are on a page? How many pages are in the book?
<b>Curriculum</b>	How are levels related to teaching methods or frameworks?
<b>Language Structure</b>	Does the language include repetitious words or phrases?
<b>Background Knowledge</b>	Are the readers' backgrounds and experiences appropriate for understanding the text?
<b>Format</b>	How will the type size, spacing, and page layout affect readers' understanding?

Levels gradually increase in difficulty over time. In each grade, there should be multiple levels indicated for a full school year. The number of specific text levels within a grade may decrease over time. However, at any grade level there should be at least three different levels of text for the year, because skills levels can change greatly throughout a single year.

### Developing Patterns and Repetition in Leveled Text

As emerging readers move into using leveled text during instruction, it is important that the text support the skills of the reader by providing patterns and clues the student can follow as they read. For example, repetition of simple sentence structures (I like fruit, I like apples, I like . . . ) allows the student to read the sentence stem with increasing confidence and focus primarily on the new words being encountered (in this example, words for fruit). Rhyming patterns can also be seen in simple leveled text, where students can create connections during reading between words that have similar ending sounds. Other patterns may include a simple series of questions and answers related to a common theme. This use of pattern and repetition provides the early emerging reader with access to text that may otherwise be too complex for their level. As text levels increase over time, this need for pattern and repetition decreases.

### Read Aloud Text

Read-Aloud text is text that is used by the teacher to read aloud to students. Read-aloud text is usually written at a level that is too high for students to read, either independently or with support. The language, sentence structure and ideas are usually too complex for individual student use. Read-aloud text is important to use during instruction, because it

- provides teachers with the opportunity to expose students to higher level text content without reading frustration
- provides high-interest materials to build incentive to read and progress in reading

- allows teachers to directly model the skills of an effective reader, as a part of the ongoing instructional process

Development of Read-Aloud text should focus on the purpose for which the text will be used – demonstration of comprehension skills, noted below.

### **Creating Leveled and Read-Aloud Text in Context**

While decodable text is a result and function of the letters and sounds already introduced during phonics instruction, leveled text provides the opportunity to develop more themes and connected ideas within a single text. Even though early leveled text is brief, with simple and short sentences, and mostly familiar words, it is important that leveled text is developed with the context of the reader in mind. As authors move into developing more sophisticated leveled text, and even Read-Aloud text, narrative themes and stories should have a direct connection to the children who will read them, including:

- Have characters that look like, live like and are the same age as the reader
- Have story plots that are familiar to the children, aligned with normal activities in their daily lives
- Have other characters that represent other realistic people who children may encounter in their daily lives
- Draw on traditional themes and folktales, when appropriate
- Focus on appropriate grade-level content, when written for informational purposes

Creating text in the realistic context in which children live and learn improves students' connection to the text, their understanding and their motivation to read.

### **Part 2: Creating Quality Books**

In addition to ensuring that books are correctly leveled for student learning, there are other elements that support quality book development, including specific guidelines for:

- ✓ Understanding and honoring the culture and life of the reader
- ✓ Aligning with the national learning goals
- ✓ Including both fiction and non-fiction text
- ✓ Addressing cross-cutting social issues
- ✓ Motivating students
- ✓ Being technically correct

## Aligning Text with the National Curriculum

When writing new text for young children, it is important to align the content of the text with the national curriculum in two areas: 1) reading skills development and 2) grade-appropriate content (when writing non-fiction text). However, in some cases national curricula are either not available, may be outdated or may not include the kind of information that is useful to guide book development. In that case, guidelines must be developed, including:

- Alignment of decodable text sequence with letter/sound introduction in phonics instruction
- Alignment of leveled text with basic additional reading skills
- Alignment of leveled non-fiction text with content curriculum
- Development of technical requirements for early grade decodable and leveled text

An example of a guiding document, used in a book-writing project in Ethiopia, is included in Appendix 3 for those projects that need to create a new guiding document for leveled book development.

## Technical Requirements

Finally, there are specific technical requirements for books developed for young learners. These technical requirements are relevant to the leveling process, and should be part of the decision set for determining levels. They include:

- ✓ **Book size** – books that are physically neither too large nor too small for students at the target age
- ✓ **Font type, font size and line spaces** – font that is simple block type, large enough for students to see easily, with spaces between lines to support easy reading
  - Latin script language:** Font type - Andika (or another sans serif font), Font size body text: 24-26
  - Fidel script language:** Font type - Abyssinia/Power Geez/Visual Geez, Font size body text: 22
  - No **bold** or italics is used in titles nor text
  - Line spacing: double (select 2.0 in Bloom)
  - Text left aligned
  - Four line spaces between paragraphs (2x enter in Bloom)
  - Six line spaces between headings/titles (3x enter in Bloom)
  - Three letter spaces between words (extra wide in *Bloom*)
- ✓ **Number of pages per book** – based on the age and developmental readiness of the reader

Decodable books – 6-8 pages

Leveled books – 8-12 pages

✓ **Text/page density** – number of sentences per page in leveled text, based on the age and developmental readiness of the reader

Between 1 sentence and 5 sentences per page progressing from lower to higher leveled text

✓ **Sentence length and types** - how short or long a sentence should be and how simple or complex, based on the age and developmental readiness of the reader

Average number of words per sentence – 4-9 when progressing from lower to higher leveled text

Maximum number of words per sentence – 9-12 when progressing from lower to higher leveled text

Mostly simple sentences, with a few complex sentences at upper levels

✓ **Word frequency** – how complex words should be and how often they should repeat within the text (syllables, tenses, frequency, etc.)

75% frequent words at early levels, 50% frequent words at upper levels

Each of these works together to help you create a leveling system for texts. If scope and sequence for letter/sound introduction is not already available, one will have to be developed before writing, using the assistance of national early grades reading experts. And, if guidelines for leveled text have not been developed, programs should use the general guidelines above as a starting point for country-specific customization, again using the expertise of national early grades reading specialists. The information should then be compiled into a table for easy use by writers during the workshop (See Appendix 1 for a Sample Leveling Guide).

While the core purpose of producing and using decodable and leveled text is to help students learn how to decode quickly and efficiently, early grade readers also need to practice these common skills as they read.

- Understanding character traits and motivations
- Understanding problems and solutions in a story
- Predicting information or events in a text
- Using illustrations to better understand text
- Recognizing appropriate beginnings, middle and endings of text
- Drawing conclusions about a story

While decodable texts focus primarily on early phonics development and basic decoding skills, any leveled text written for young learners should include opportunities to practice these types

of skills. No one book will allow children to apply all of these skills. However, when writing a variety of texts, it is important to keep this list of skills in mind.

### **Cross-Cutting Issues**

Each country has social priorities or issues that are common to the culture, as well as a focus for social development at all levels. It is difficult to include these social priorities in simple decodable texts. However, when creating leveled texts, authors should be sensitive to cross-cutting cultural or social issues. No one text can address all cross-cutting issues. However, when creating a variety of texts, writers should make sure there is a representation of the important cross-cutting issues relevant to the national, cultural or social context.

Some common cross-cutting issues include:

- **Gender equity** – ensuring that boys and girls, and topics related to boys or girls, are equally represented across a number of books
- **People with disabilities** – ensuring that people with disabilities are represented and are presented in a positive and accepting light
- **Religious tolerance** – ensuring that people of different religions (within the specific context) are positively and equitably represented across a variety of books
- **Moral values** – ensuring that students read about examples of moral behavior
- **Under-represented ethnic and cultural sub-populations** – ensuring that these groups are positively and equally represented
- **HIV/AIDS** – ensuring that people with HIV/AIDS are positively represented in text

Most ministries of education have defined these cross-cutting issues. Therefore, documents to provide you with information and support should be available. In addition, writers also should look within their own national context to identify the important social or cultural priorities or issues that should be addressed during text development. In addition,

### **High-Interest Materials**

It is important to have text that is not only appropriately leveled and culturally relevant, but also highly interesting for children. Some elements of high-interest books have been addressed earlier, specifically the importance of reflecting the readers' lives and daily routines. Other elements of high-interest books include:

- **Excitement** – adventures, problems and interesting solutions, hero-children stories
- **Illustrations** – illustrations that not only reflect the content of the text, but also enhance it, providing additional information beyond the actual text on the page. However, it is important to note that illustrations should be kept simple, and usually printed in black and white, to ensure that readers remain focused on the text on the page.

- **Comfort and care** – stories where children are treated well and where families are steady
- **Animals** – showing wild and domestic animals in positive relationships with children
- **Relationships** – showing positive relationships among children and between children and adults
- **Predictable** – children can guess the outcome and be correct most of the time
- **Patterned** – with rhythmic sentences and patterns

Motivation to read is in many ways universal. Children love the same types of books across cultures. However, it is still important to consider and discuss this question before writing: What will motivate children in this country to want to read and re-read the books the project provides?

## Part 3: Overview of Bloom Software

Bloom was designed to make it easy to create simple books and translate them into multiple languages. It was designed with new computer users in mind, making it possible for many more people to be involved in building a large collection of local language books. Books can be created in any language. Bloom supports complex non-roman scripts (such as Arabic, Devanagari or Ethiopic scripts). Books can be made bilingual or trilingual with a single click. PDFs can be created with a click of a button, including PDFs in booklet form, ready for double-sided printing.

### Ways to Use Bloom

There are many different ways that Bloom can be used, depending on needs, situations and the creativity of the users. Here are some of the main ways that people use Bloom.

#### **Create Templates for Authors to Use**

Configuring Bloom for decodable and leveled books for a particular language is a task for a reading specialist (see information about alignment and technical requirements earlier in this document). Then that configuration can be used to create templates for different levels and one or more templates for decodable readers. A reading specialist can create templates for each level that writers then use to create books corresponding to a given level or decodable stage. Creating these templates involves more than just the decodable or leveled reader setup. It also involves modifying the details for font, font size, line spacing and word spacing. Templates that incorporate all of these details can be bundled into a Reader Template BloomPack that can be installed on writers' computers. Once installed, this supports authors in successfully writing decodable and leveled text for specific stages in early grade reading instruction.

#### **Create Decodable Text**

Decodable readers are books whose text only contains the letters and sight words that the reader has already been taught. Decodable text is thus within the capability of the reader. As noted earlier in Section 1, when readers are given a decodable book, they will only encounter text that they have already been taught to "decode."

Decodable readers are important in reading programs that are based on phonics. Such programs teach learners how to sound out words based on the sounds of the letters and combinations of letters. Bloom supports this approach to reading by helping authors control the vocabulary in a book, ensuring that only decodable text is included.



### **Create Leveled Text**

As described in Section 1, leveled readers are books that contain text of a particular level of reading difficulty. Having books at a variety of reading levels helps ensure that learners can read the text easily, regardless of where they are in the process of learning to read. Leveled readers are important in many reading programs. Bloom presents writers with tools to help them write books that are appropriate at a given level.

### **Create Simple Books**

Bloom's most basic use is to create simple books. The author does not have to create the cover, title page or credits page: Bloom provides them through a template. Nor does the author have to design a page. Bloom provides several standard page layouts to choose from. The author adds pages, types the text, selects illustrations, and creates a PDF that can be printed or saved.

### **Create Other Specific Purpose Documents or Custom Page Layouts**

But Bloom isn't just for simple books. It also comes with templates for creating an arithmetic book, a "big book," a wall calendar, a decodable book or a leveled reader. (Further details about decodable and leveled books follows later.)

It is also possible to create more complex page layouts. Clicking on the "Change Layout" button on any page enables the user to create additional text or image boxes on that page. Any image can be resized.

### **Translate a Shell Book into Another Language**

Bloom incorporates the concept of "shell books." These are books that already contain all the needed pages, text and illustrations. The "source text" appears in a bubble beside the page, and the writer clicks in the text box on the page and types the local language translation of the source text. The book, story line, text, images, and layout have already been created. This allows the writer to focus on adapting the book to the local language and context. Translated shell books complement originally authored materials in a collection of books in a given language. However, it is important to note that it is almost impossible to translated decodable text, given its letter/sound-specific nature, unique to each language.

### **Check Existing Text for Level or Decodability**

The concept of decodable text does not apply only to books written using Bloom. Decodable text may be included in a textbook or in books created using other software. That other software is unlikely to have tools for verifying that the text is decodable. That text can be pasted into a Bloom page and checked to see that it is decodable at a given stage. Therefore, Bloom also can help improve the quality of text created using other software.

## **Create and Share Shell Books for Others to Translate**

As noted earlier, shell books already have their text and pictures selected and are ready to be translated into other languages. One use of Bloom, then, is to create shell books and provide them to other people to translate and otherwise adapt to their language and culture.

## **Create “Talking Books” and Other Electronic Publications**

Bloom has an audio recording feature that can be used to create “talking books” that highlight text and “read” it out loud. With or without audio content, Bloom can create electronic publications, digital books that can be read in an electronic publications reader.

## **Bloom’s Features**

Bloom has a number of unique features shared by few or no other programs for creating books.

### **Books in Any Language**

Bloom is able to create books in any language. When users create a collection, they select a language from a list that includes all of the 7000+ living languages listed on [ethnologue.com](http://ethnologue.com). That language then becomes the primary language for all books created in that collection. There’s no need to set the language for each document. Other programs also allow the user to set the language of the document, but it has to be done for each document, and the list of languages to choose from is limited.

### **User Interface in Many Languages**

Bloom is designed so that any of the text in the user interface can be translated into other languages. Some or most of the interface has already been translated for some 15 languages, and the list is growing steadily. If a person wishes to translate the user interface into a new language, a built-in tool makes that possible. Whatever part of the interface hasn’t been translated yet will be in English.

### **Tool for Inserting “Special Characters”**

Many languages have characters that are not used in English and other European languages. Examples include letters such as ε, u, o and i. By pressing and holding down some keys, a menu of possible additional symbols pops up.

### **Tool for Customizing a Page’s Layout**

It is possible to customize the layout of most pages in Bloom. First click the “Change Layout” button at the top right of the page. Then use the controls on the page to add or

remove text or image boxes. Thus, users can insert pages that have already been laid out or customize any page that they insert.

### **Ease of Use**

Bloom, though powerful, is designed to be easy to use. Most actions are the result of clicking a button and making selections from alternatives offered. The only essential computer skills are being able to type and use a mouse.

### **Books Are Created from Templates**

Every book in Bloom is created from a template. The template may be a sort of “blank book” (e.g., Basic Book Template), a more complex book (e.g., Decodable Reader Template) or a shell book that already contains text and images. Apart from some templates that are not for books (such as the Wall Calendar template), Bloom automatically inserts the front cover, inside front cover, title page, credits page, inside back cover and outside back cover. All of these are laid out and ready for text and/or images.

### **Decodable and Leveled Books**

As mentioned earlier, Bloom includes tools to help authors write decodable and leveled books. Once configured, Bloom gives visual feedback if the text they type is not decodable or is beyond the maximum values set for a given level. Authors can then adjust their text as needed.

### **Multilingual Books**

Each collection of books in Bloom can have up to three languages specified. Then, when writing books, the author can make the book monolingual (the primary language only), bilingual (the primary language and one of the other two languages for the collection) or trilingual.

### **Effortless PDF Booklet Creation**

- Bloom enables authors to create a PDF of their book with a single click. When authors go to the “Publish” tab, they have these choices: Publishing
- Simple
- Booklet Cover
- Booklet Insides
- ePUB
- Upload

With a single click of one of these buttons, Bloom will create the corresponding PDF, which can either be saved or printed.

### **Companion Online Bloom Book Library**

Bloom's companion online Book Library (<http://bloomlibrary.org/browse>) provides users with a large number of shell books ready to download and adapt into their language. Users can search for books by title or tag or browse the library by language, topic or geographical region.

### **Companion *Art of Reading* Free Illustration Collection**

The *Art of Reading Free Edition* is an optional addition to Bloom that gives users easy access to over 10,000 black and white illustrations from around the world.

The illustration collection is available at <http://bloomlibrary.org/artofreading>. All images are copyrighted by SIL International but are freely available to use under the Creative Commons "Attribution-No Derivatives" license.

Users can search the collection from Bloom's "Image Toolbox" using a multilingual index of key words.

### **Is Bloom Right for You?**

Bloom is not a general-purpose page layout program. It isn't as flexible as InDesign or Publisher. Instead, it offers just what users most often need to produce simple books for literacy purposes. Bloom *is* the right program for users under the following circumstances:

- The people writing books have limited computer skills.
- The books users want to create are relatively simple in design and do not need any of the features from the list below.
- Users want to adapt existing books to new languages and cultures.
- Users want to create decodable and leveled books.
- Users want to provide writers with reader templates that will help them write books that meet certain specifications.

Since Bloom is built for simplicity, there are a number of needs that it does not accommodate:

- *Text does not flow from one page to the next.* Rather, Bloom is page-oriented: If authors have more text than will fit on one page, they have to stop typing, insert a new page with a new text box and start typing again. So if authors need text to flow from one page to the next, Bloom is not the right program for them.

- *There are limitations to Bloom's page layout capability.* It is not possible to design a page, even with Bloom's Custom Page feature, on which text will wrap around an image. Text boxes have to be above, beside or below an image. Custom page layouts can be created, but Bloom does not support the range of layout possibilities that other programs have. If authors need a more complex layout, Bloom may not be the right program.
- *There are limitations to Bloom's text formatting capabilities.* For example, it is not possible to specify the color of text. Apart from making selected words bold, italic or underlined, all text within one text box will be in the same font and font size. If authors need to highlight text using an alternative font or font size, Bloom is not the right program.
- *Bloom does not have image editing tools.* Unlike some other software, in Bloom it is not possible to modify an image. For example, users cannot lighten or darken the image. This means that users will have to make modifications to images outside of Bloom before inserting the image into Bloom.

*Bloom only knows two types of content—text and images.* Bloom does not insert videos, tables or any other objects other than text and image files. Books that require such content cannot be made in Bloom.

## Getting Started with Bloom

Bloom is designed to work on Windows computers. The “release version” requires Windows Vista SP1, 7 SP1, 8, 8.1, or 10. There is a version that works under Windows XP, but it does not contain the most recent features found in the release version. The release version also requires Microsoft's “[.NET 4.5 Framework](#)”, which some versions of Windows 7 may lack.

The first time that Bloom starts, it invites the user to create a new collection. Users new to Bloom should choose the “Vernacular/Local Language Collection” option. The next step is to choose the main language for the collection. Bloom checks to see if that language needs a special font or is a right-to-left script. Users also can specify the country, province and district where the language is spoken. A final step is to give a name to the collection. When the user clicks “Finish,” Bloom creates the collection. Then the user can start creating books!

## Bloom Training Resources

There are a variety of Bloom training and learning resources. Two key ones are the built-in Help feature and the Bloom training videos.

## Bloom Help

One of the quickest ways to learn about one of Bloom's features or a basic concept is to access the Help file. Users can simply click on the “Help” button at the upper right of the

Bloom window and select “Help. Lots of help!” from the menu. In Bloom’s Help system, users can find explanations of key terms, as well as instructions on how to perform various Bloom tasks.

### **Bloom Training Videos**

There is an extensive set of Bloom training/instructional videos on Vimeo: <https://vimeo.com/channels/bloomlibrary>. Users who are new to Bloom might want to start by watching [Why Bloom?](#) and [Bloom: Who It Is For](#). Some videos are oriented toward people making books in their own language, while others are designed for people making shell books and reader templates for others to use. The Help system also provides links to appropriate videos for a given topic. For example, the Help article on “Using the Special Characters Panel” provides a link to the corresponding video:

- <https://vimeo.com/channels/bloomlibrary/117927599> is a [video](#) that can help you learn about this panel.

Bloom provides 28 training videos to support working with the book-writing software. All training videos are available through this VIMEO link:

<https://vimeo.com/channels/bloomlibrary>

## Section 3: Conducting a Writers' Workshop

### Tips and Pointers for an Effective Workshop

1. Provide an overview of Early Grade Reading (EGR), book development and software use on Day 1 of the workshop. Provide time for participants to view sample books that have been produced in the past. Do not expect book production to begin on this day.
2. Revisit that overview on Day 2, allowing plenty of time for re-teaching and discussion. Then begin book production, first with a book written by the whole group with facilitator(s) modeling the process. Then, set participants to work creating a second draft "practice" book written in pairs or teams. This process will gradually release participants into independent confident book writing.
3. Use both paper and software when beginning the writing process. Participants cannot effectively learn to write leveled and decodable text at the same time they are learning to use a new software program. They should plan and draft their text on paper. Then they can use the software to input the text and see if it meets the leveling guidelines and/or decodable list. When it does not, the software itself will notify the writer that they are not working within the guidelines for the designated level. More information on this process is provided in the Bloom training sessions later in this document.
4. Begin the writing process by writing leveled text at the upper Grade 2 level. Leveled text is easier to write than decodable text. Working first at the upper Grade 2 level will help participants enter the writing process where it is most easily accomplished within leveling and book production guidelines.
5. Begin and end each day with a "checking in" session – taking questions and celebrating accomplishments. This will build a habit of quiet and focused work throughout each workshop day. Participants like to know that there is dedicated time for discussion and clarification. It will also allow workshop leaders to "re-teach" any skills or background knowledge they see is needed by the whole group.
6. Provide daily structured coaching and feedback. This is different from re-teaching, because it focuses on working with individuals or small groups on specific texts they are writing. Provide a designated area and process for coaching and feedback.
7. After participants are into the routine, set daily targets for the number of texts to be written each day. Some participants will pass those targets, while others will struggle to meet them. This is to be expected. Monitor book production rates each

day, and determine whether the targets are both reasonable and challenging. Find a balance between rushing to complete poor quality work and going so slowly the goal will never be reached.

## The Writing Process

Any Writers' Workshop should include structured processes for writing. While writers will move individually and fluidly through the writing process, the basic steps they need to complete are shown in the following diagram.

**Pre-Writing:** Writers must plan before they write. They should identify the theme or topic for their text and plan out the structure of the text in advance. This guide provides four tools to support this process: the Writer's Guide for Decodable Text, the Writer's Guide for Leveled Text, the Narrative Organizer and the Non-Fiction Text Organizer. These tools should be introduced to writers and used for pre-writing purposes during the workshop.

**Drafting:** Writers should have quiet time to draft the content of their text. Some writers will be more comfortable writing with paper instead of drafting within the Bloom interface. Others will be more comfortable writing drafts using Bloom. Workshop facilitators should encourage either approach. During drafting, writers need quiet space within which to work. Any participants who are working on elements of the writing process that create noise or distraction should be working in another area (see Tips above).

**Conferencing:** With each text draft, writers need to share their work. This can include individual coaching or peer review (see below). Conferencing is important to ensure that writers can receive feedback to improve their text. During conferencing, responders should use the Book Review Checklist to provide feedback to the writer.

**Revising/Editing:** After conferencing, writers should revise their text based on feedback they have received. They should also check for spelling, capitalization and punctuation errors. This step in the process should be the point where the content and text become final. During this step, writers should use the Book Review Checklist to confirm that they have addressed all elements of quality book development.

**Illustration Preparation:** After final editing and review, writers should review the illustrations they have or have not included in the text. They should complete the Illustrator Brief to provide information to the designated illustrators about how to complete the book.

**Publish:** After the Illustrator Brief has been completed, the text should be submitted by the writer, and they should move on to plan and write a new text.



## Workshop Tools and Templates

**Writer’s Guide – Decodable Text:** This guide assists writers in planning their decodable text before writing. Writers should be asked to complete this tool before writing any decodable text.

**Writer’s Guide – Leveled Text:** This guide assists writers in planning their leveled text before writing. Writers should be asked to complete this tool before writing any leveled text.

**Narrative Organizer:** This organizer assists the writers in planning higher leveled and Read-Aloud text before writing. Writers should be asked to complete this organizer before writing any higher leveled or Read-Aloud text.

**Non-Fiction Text Organizer:** This organizer assists the writers in planning any non-fiction text before writing. Writers should be asked to complete this organizer before writing any non-fiction text.

**USAID’s Guidance on Appropriate Disability Terminology:** This document provides guidance about what language is appropriate to use when writing about persons with differing abilities. All writers should be provided with this document, and they should review it before writing and when checking the quality of their books.

**Book Review Checklist:** This checklist provides a space where writers and reviewers can check the quality of a book before it goes into classrooms for field testing. It also includes a space for field testing response, as well as a final approval check.

**Illustrator Brief:** This tool assists writers in communicating with team illustrators to ensure that illustrations are completed and of high quality.

## Supporting the Writing Process

During the writing workshop, organizers should assign staff to monitor two elements of the book-writing process:

**Writing Challenges:** Some participants may have difficulty creating draft text. This may include difficulty generating topics, difficulty identifying appropriate decodable text and difficulty in keeping the leveling of text appropriate for the stated grade level. The writing/book expert should be moving throughout the room during the writing period to check on writers who may be “stuck” and unable to move forward. Should this happen, writers should be asked to participate in a coaching session (see Coaching and Feedback for Writers below).

**Technology Challenges:** Some participants may have technical difficulty working with the Bloom software. This may include choosing page templates, inserting new pages, saving documents, etc. Technology staff should move throughout the training room during the writing period to check on the basic skills of participants, offering support when needed. Thus, it is very important for the technology staff to be fully familiar with the technical aspects of the software.

### Coaching and Feedback for Writers

It is important that participants be able to use the Bloom software effectively and create books of high quality. Therefore, workshop leaders should provide coaching and feedback during the writing period. But it is also important that coaching and discussion does not disturb the quiet writing environment in the training room.

**Individual Coaching:** It is recommended that workshop leaders identify “coaching corners.” These are specific places in (or outside of) the training room where coaching and feedback can take place. There should be two coaching corners: one for technology demonstration and coaching and one for writing feedback.

The Technology Coaching Corner should have a dedicated computer (with software loaded) so that a demonstration of the software is available. The Writing Coaching Corner should simply be a quiet space for the writing expert to talk with participants privately.

In each setting, staff should use basic cognitive coaching techniques, including:

- **Questioning:** What problems are you having with (the software or book writing)?
- **Positive Feedback:** I can see that you are doing a good job with . . . .
- **Constructive Advice:** I think you may be able to move forward more successfully if you . . .

After coaching any participants, allow them some time back at their writing space to try the approaches suggested. Then informally check in with them to see that they are able to move forward successfully.

**Peer Review and Exchange:** It is important during the writing process to encourage writers to share their work with one another, through a peer review process. Writers who have completed drafts, or even simply reached a plateau in their writing, can exchange their text with another author to receive feedback and advice on how to improve the quality of their work. This process not only builds an effective learning community among the writing team, but also allows writers to learn from a broader set of “teachers,” beyond the writing trainer.

**Whole Group Coaching:** When the technology and/or writing staff identify a problem that is creating a barrier for the majority of writers, pause in the writing process and provide whole group coaching. This maximizes learning without wasting time on individual coaching.

**Stopping to Celebrate Success:** Workshop leaders should also build time into the writing process to occasionally stop and celebrate success. When a writer has completed a successful draft text, they can read it to others, talking briefly about:

- What they learned in the process
- What they think makes the text successful
- How it will help children learn to read

Providing ongoing support for writers during the course of the workshop helps set a positive environment for creativity and thought, and ensures that participants feel confident and secure in their ability to write quality texts.

## Section 4: After the Writers' Workshop

### Continuing to Work with Writers

In many cases, projects will continue to work with writers after training is completed. If the project is designed to have writers writing over time and submitting books for review and feedback, it is important to consider the following important reminders:

1. Keep in regular contact with writers to encourage timely writing and completion of their task. Contact can take many forms (email, messaging, phone calls or even an online writers' forum). Project leaders should communicate often enough to confirm that writers are still focused on the task and have a clearly understood schedule for a) submission of drafts for review and feedback and b) a schedule for completion of all tasks.
2. The contact person should coach writers, providing feedback on both the pace and quality of their work. Ask writers to submit drafts for review by the project's writing specialist, and provide timely feedback that does not slow down the writing process. Use the Book Review Checklist, included in the Appendix, as a feedback tool for writers. They will be familiar with this checklist from the training session, and it will provide consistent feedback across writers and over time.
3. If writers are having a difficult time completing their tasks with quality and/or on time, the project team will have to develop a problem-solving strategy. This may include face-to-face interactions or additional training for those who are struggling. Closely monitoring the post-training process provides a clear understanding about if or when this urgent response strategy is needed.

### Ensuring Book Quality

Even when a writing workshop goes well and a large number of books are developed, it is still possible to have quality problems. It is important after training is completed and books are written that project leaders have a process for reviewing and verifying the quality of finalized books. In order to verify quality, team leaders should return to the important book characteristics discussed in Sections 1 and 2 to create a vetting process. This process provides a system for checking each book against a set of criteria to verify its quality. In addition, it is important to confirm that each book is leveled appropriately for the specific target grade level. In order to accomplish this review and verification process, project leaders should use the Leveling Guide they created for training as a review and verification tool (see the Sample Leveling Guide in Appendix 3).

## Field Testing Books

After books have been written and reviewed for leveling and quality, books should be field tested in schools with teachers and children to gain feedback on their usefulness for instruction. Information should be gathered from both children and teachers. Teachers can respond to the text by completing the Field Test column on the Book Review Checklist (see Appendix 4), and by responding to a series of questions developed by your initiative. Children can respond by answering questions you provide (for teachers to ask and summarize).

Upon receiving feedback from the field test, make any revisions that are necessary. Field testing the books assures that they will be of great use to teachers and children.

## Working with Ministries of Education for Book Adoption

After all of the books are finalized and have been verified as appropriate and of good quality, project leaders are tasked with working with the ministry of education to ensure that they have access to the books and move toward adoption of these books for broad distribution and use in schools. Since ministry adoption is part of the project plan, this should be a natural extension of the workshop. However, it is critical to involve ministry stakeholders in all aspects of the project. This ensures that they fully understand the process by which books were developed, and it gives them confidence in the quality and value of the books.

## Summary

In summary, implementation of a successful writers' workshop, using Bloom software for decodable and leveled book development, is not difficult. But it does require extensive pre-planning of all aspects of the workshop. Providing sufficient time for training in early grades reading and book development is important. It is also vital that computers and software are fully functional. Then training writers in basic use of the software will enable them to write with confidence.

By using a teacher and coach approach to writers' workshops, project facilitators will enable the process to go smoothly for participants. This approach also will help writers produce the highest quality early grades books possible for use in their schools.

## **Appendices**

### **Appendix 1: Lexicon of Terms**

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### **Appendix 5: Sample Decodable and Leveled Book Pages**

## Appendix 1: Lexicon of Terms

**Alignment:** the consistent relationship between national learning expectations and curricula, and the letter clusters and leveling information used to write EGR books with Bloom.

**BloomPack:** a set of letter clusters and leveling information, loaded into Bloom software that supports authors in writing targeted decodable and leveled books.

**Decodable Books:** books designed for the beginning reader, based on letters already learned during phonics instruction. They usually have one word on a page, and use only those letters with which students are familiar.

**Fiction:** books that present stories that are not informational. They may be fact-based, but are intended to tell a story, not convey information.

**Gender Equity:** the presentation of genders that suggests equality in all aspects of life.

**Inclusive:** books that represent a variety of genders, people with disabilities, those who are perceived as different, or under-represented cultural sub-groups in positive ways.

**Leveled Books:** books designed for the emerging reader, who is able to read simple connected text. Leveling includes number of words and sentences, complexity of words and sentences and length of overall text.

**Non-Fiction:** text that is informational in nature. It includes facts, and sometimes opinions, and is designed to help the reader learn information.

**Read-Aloud Books:** books that are used by teachers to read aloud to students. These books are leveled too high for students to read independently, but provide models of story structure and sequence, and are used to demonstrate the skills of an effective reader.

**Scope & Sequence:** usually a government-provided document that describes what students should learn and the order in which they should learn it. Scope and sequence documents are generally provided to show the order in which letters and sounds should be introduced in phonics, and the order in which basic reading skills should be taught. They normally include references to both decodable and leveled text that should be used by teachers and students at specific points in time during the school year.

**Shell Book:** an existing Bloom book that can be used by writers to translate the text, and sometimes revise it, into a new context and language.

**Text Density:** the depth of text that is on any page, or within any book.



## Appendix 2: Participant Readiness Survey

Thank you for agreeing to participate in the upcoming Writers' Workshop. To ensure that you have a successful experience in the workshop, we are collecting information about participants' prior experience in similar activities. Please complete the following survey and return it to XXXXX by XXXX date. Thank you for your help in making this a great experience for everyone.

**Name:**

**Affiliation:**

1. What is your level of knowledge about early grades reading instruction?

Have taught early grades reading, but have not written books

Have written early grades books, but new to leveled and decodable books

Have written leveled and decodable books before

Please comment on the most important aspects of early grades reading instruction:

Please comment on how books should be used in the early grades reading classroom:

2. What is your level of knowledge about decodable and leveled text for early grades students?

- I know nothing about leveled and decodable books.
- I know what leveled and decodable books are and have used them.

- I know what leveled and decodable books are, but have never used them.
- I know what they are, have used them and have written them before.

Please state what you know about decodable text:

Please state what you know about leveled text:

Please describe how teachers should select text for use with early grades readers:

3. What is your level of experience using a computer and basic software programs?

- No experience
- Some experience
- Extensive experience

List any computer software you know how to use:

### Appendix 3. Sample Leveling Guide (Ethiopia)

	Level 1		Level 2	
Level	<i>Level 1a (Bloom level 1)</i>	<i>Level 1b (Bloom level 2)</i>	<i>Level 2a (Bloom level 3)</i>	<i>Level 2b (Bloom level 4)</i>
Grade	Grade 1 semester 1	Grade 1 semester 2	Grade 2 semester 1	Grade 2 semester 2
Book size	A5	A5	A5	A5
Font type and font size and line spaces	<p><b>Latin script language:</b> Font type: Andika (or another san serif font) Font size body text : 24-26</p> <p><b>Fidel script language:</b> : Font type: Abyssinia /Power Geez/Visual Geez Font size body text: 22</p> <p>No <b>bold</b> or <i>italics</i> is used in titles nor text</p> <p>Line spacing: double (select 2.0 in <i>Bloom</i>)</p> <p>Text left aligned</p> <p>Four line spaces between paragraphs (2x enter in <i>Bloom</i>)</p>	<p><b>Latin script language:</b> Font type: Andika (or another san serif font) Font size body text: 22-24</p> <p><b>Fidel script language:</b> Font type: Abyssinia/Power Geez/Visual Geez Font size body text: 20</p> <p>No <b>bold</b> or <i>italics</i> is used in titles nor text</p> <p>Line spacing: double (select 2.0 in <i>Bloom</i>)</p> <p>Text left aligned</p> <p>Four line spaces between paragraphs (2x enter in <i>Bloom</i>)</p> <p>Six line spaces between</p>	<p><b>Latin script language:</b> Font type: Andika (or another san serif font)</p> <p>Font size body text: 20-22</p> <p><b>Fidel script language:</b> : Font type: Abyssinia/Power Geez/Visual Geez Font size body text: 16</p> <p>No <b>bold</b> or <i>italics</i> is used in titles nor text</p> <p>Line spacing: double (select 2.0 in <i>Bloom</i>)</p> <p>Text left aligned</p> <p>Four line spaces between paragraphs (2x enter in <i>Bloom</i>)</p> <p>Six line spaces between headings/titles (3x enter in <i>Bloom</i>)</p> <p>Three letter spaces between words (extra wide in <i>Bloom</i>)</p>	<p><b>Latin script language:</b> Font type: Andika (or another san serif font)</p> <p>Font size body text: 18-20</p> <p><b>Fidel script language:</b> Font type: Abyssinia/Power Geez/Visual Geez Font size body text: 14</p> <p>No <b>bold</b> or <i>italics</i> is used in titles nor text</p> <p>Line spacing: double (select 2.0 in <i>Bloom</i>)</p> <p>Text left aligned</p> <p>Four line spaces between paragraphs (2x enter in <i>Bloom</i>)</p> <p>Six line spaces between headings/titles (3x enter in <i>Bloom</i>)</p> <p>Three letter spaces between words (extra wide in <i>Bloom</i>)</p>

	Six line spaces between headings/titles (3x enter in <i>Bloom</i> ) Three letter spaces between words (extra wide in <i>Bloom</i> )	headings/titles (3x enter in <i>Bloom</i> ) Three letter spaces between words (extra wide in <i>Bloom</i> )		
<b>Pages per book</b>	Decodable:6-8 Levelled: max. 8 Read aloud: max 12	Decodable:6-8 Levelled: max. 8 Read aloud: max 12	Decodable: 8+ Levelled: max. 8 Read aloud: max 12	Decodable: 8+ Levelled: max. 12 Read aloud: max 12
<b>Text/page density</b>	1-2 sentences per page.	A short paragraph of 2-3 sentences per page <sup>1</sup> , <i>if the language has long words then continue on the next page.</i>	A short paragraph of 3-4 sentences per page, <i>if the language has long words then continue on the next page.</i>	A short paragraph of 4-5 sentences per page, <i>if the language has long words then continue on the next page.</i>
<b>Sentence length<sup>i</sup></b>	<i>(Note: level 1a should be easier than level 1b)</i> Average number of words per sentence is 4. The maximum number of words for a sentence is 9.	<i>(Note: level 1b should be easier than level 2a)</i> Average number of words per sentence is 6. The maximum number of words for a sentence is 11 (when for example dialogue is used).	<i>(Note: level 2a should be easier than level 2b)</i> Average number of words per sentence is 8. The maximum number of words for a sentence is 14 (when for example dialogue is used).	<i>(Note: level 2b should be easier than level 3a)</i> Average number of words per sentence is 9. The maximum number of words for a sentence is 16.

<b>Sentence types</b>	<p>Mostly sentences with a very simple structure (SVO/IO), one verb and one simple tense.</p> <p>Each sentence starts on a new line. Compound sentence <i>only if</i> natural to the text. Each part of the compound sentence starts on a new line.</p>	<p>Mostly sentences with a very simple structure (SVO/IO), one verb and one simple tense.</p> <p>Each sentence starts on a new line. Compound sentence <i>only if</i> natural to the text. Each part of the compound sentence starts on a new line.</p>	<p>Mostly simple sentences (SVO/IO + one modifier), more than one verb, additional tenses are permitted at this level.</p> <p>Each sentence starts on a new line. Compound sentence <i>only if</i> natural to the text. Each part of the compound sentence starts on a new line.</p>	<p>Mostly simple sentences, some compound sentences. (SVO/IO + two modifiers), more than one verb, additional tenses are permitted at this level.</p> <p>Each sentence starts on a new line.</p> <p>A sentence can flow to the next line as there is space.</p>
<b>Words<sup>ii</sup></b>	75% of the words are frequent words, used in texts students have read before.	75% of the words are frequent words, used in texts students have read before.	50% of the words are frequent words, used in texts students have read before. Most words have word patterns learnt by the students.	50% of the words are frequent words, used in texts students have read before. Most words have word patterns learnt by the students.
<b>Words per page</b>	13	20	30	45
<b>Number of syllables</b>	<p>Words only have most common syllable structures.</p> <p>On average the syllable length is 2 syllables, with the longest word not more than 4 syllables.</p>	<p>Words only have most common syllable structures.</p> <p>On average the syllable length is 2 - 3 syllables, with the longest word not more than 6 syllables.</p>	<p>Mostly common syllable structures, but some irregular or more complex syllable structures can also occur.</p> <p>On average the syllable length is between 2 and 3 syllables, with the longest word not more than 7 syllables.</p>	<p>Mostly common syllable structures, but some irregular or more complex syllable structures can also occur.</p> <p>On average the syllable length is between 2 and 3 syllables, with the longest word not more than 8 syllables.</p>

<b>Illustration</b>	<p>One large illustration per page, clear with not a lot of detail. Text below the illustration.</p> <p>Meaning is fully conveyed by pictures.</p>	<p>One large illustration per page, clear with not a lot of detail. Text below the illustration.</p> <p>Meaning is fully conveyed by pictures.</p>	<p>One illustration with text on a page.</p> <p>The illustration still provides strong support of reading.</p>	<p>One illustration every other page: one illustration with text on one page, the next page has only text. This pattern is repeated throughout the book.</p> <p>The illustration still provides strong support of reading.</p>
<b>Content</b>	<p>Familiar environment (within the worda)</p>	<p>Familiar environment (within the worda)</p>	<p>Familiar environment (within the worda)</p>	<p>Familiar environment (within the worda).</p>

	Level 3		Level 4	
<b>Level</b>	Level 3a ( <i>Bloom level 5</i> )	Level 3b ( <i>Bloom level 6</i> )	Level 4a ( <i>Bloom level 7</i> )	Level `4b ( <i>Bloom level 8</i> )
<b>Grade</b>	Grade 3 semester 1	Grade 3 semester 2	Grade 4 semester 1	Grade 4 semester 2
<b>Book size</b>	A5	A5	A5	A5
<b>Font type and font size and spaces</b>	<p><b>Latin script language:</b> Font type: Andika (or another san serif font)</p> <p>Font size body text: 16- 18 Font size subheading: +2 of body text.</p> <p><b>Fidel script language:</b> Font type: Abyssinia/Power Geez/Visual Geez Font size body text: 14-16 Font size subheading: +2 of body text. Line spacing: 2.0 (select 2.0 in <i>Bloom</i>) Text left aligned A sentence can flow to the next line as there is space.</p> <p>Two letter spaces between words (wide in <i>Bloom</i>)</p> <p>Only a paragraph starts on a new line. Two lines between paragraphs, normal (2x enter in <i>Bloom</i>)</p> <p>Subheadings can be used.</p>	<p><b>Latin script language:</b> Font type: Andika (or another san serif font)</p> <p>Font size body text: 14-16<sup>iii</sup> Font size subheading: +2 of body text.</p> <p><b>Fidel script language:</b> Font type: Abyssinia/Power Geez/Visual Geez Font size body text: 14-16 Font size subheading: +2 of body text. Line spacing: 2.0 (select 2.0 in <i>Bloom</i>) Text left aligned A sentence can flow to the next line as there is space.</p> <p>Two letter spaces between words (wide in <i>Bloom</i>)</p> <p>Only a paragraph starts on a new line. Two lines between paragraphs, normal (2x enter in <i>Bloom</i>)</p>	<p><b>Latin script language:</b> Font type: Andika (or another san serif font)</p> <p>Font size body text: 14 Font size chapter heading: 18</p> <p><b>Fidel script language:</b> Font type: Abyssinia/Power Geez/Visual Geez Font size body text: 14 Font size chapter heading: 18</p> <p>Line spacing: 1.5 (select 1.5 in <i>Bloom</i>) Text left aligned One letter space between words (normal in <i>Bloom</i>)</p> <p>A sentence can flow to the next line as there is space.</p> <p>Only a paragraph starts on a new line. Two lines between paragraphs (normal)</p> <p>A new chapter starts on a new page.</p>	<p><b>Latin script language:</b> Font type: Andika (or another san serif font)</p> <p>Font size body text: 14 Font size chapter heading: 18</p> <p><b>Fidel script language:</b> Font type: Abyssinia/Power Geez/Visual Geez Font size body text: 14 Font size chapter heading: 18</p> <p>Line spacing: 1.5 (select 1.5 in <i>Bloom</i>) Text left aligned One letter space between words (normal in <i>Bloom</i>)</p> <p>A sentence can flow to the next line as there is space.</p> <p>Only a paragraph starts on a new line. Two lines between paragraphs (normal)</p> <p>A new chapter starts on a new page.</p>

		Subheadings can be used.		
<b>Pages per book</b>	<b>Levelled: 16</b>	<b>Levelled: 16</b>	<b>Levelled: 16+</b>	<b>Levelled: 16+</b>
<b>Text/page density</b>	1-2 paragraphs per page, <i>if the language has long words then continue on the next page</i> . A paragraph has 2-4 sentences.  Subheadings can be used.	1-2 paragraphs per page, <i>if the language has long words then continue on the next page</i> . A paragraph has 2-5 sentences.  Subheadings can be used.	A paragraph has 3-5 sentences.  For <b>narrative</b> 1-3 short chapters in a book. For <b>expository</b> 4-5 short chapters ( <i>e.g: ch 1 –intro, ch 2 subtopic 1, ch 3 subtopic 2, ch 4 summary and conclusion</i> )	A paragraph has 3-6 sentences.  For <b>narrative</b> 3-5 short chapters in a book. For <b>expository</b> 5-6 short chapters ( <i>e.g: ch 1 –intro, ch 2 subtopic 1, ch 3 subtopic 2, ch 4 subtopic 3 ch 5 summary and conclusion</i> )
<b>Sentence length</b>	Average number of words per sentence is 9. The maximum number of words for a sentence is 17.	Average number of words per sentence is 10. The maximum number of words for a sentence is 18.	Average number of words per sentence is 11. The maximum number of words for a sentence is 20.	Average number of words per sentence is 11. The maximum number of words for a sentence is 22.
<b>Sentence types</b>	Simple sentences, and compound sentences. (SVO/IO + 3 <sup>+</sup> modifiers) A sentence can flow to the next line as there is space. Also a new sentence can continue on the same line.	Mostly simple structure with some more complex sentences (compound sentences, more complex verb forms, etc.), (SVO/IO + 3 <sup>+</sup> modifiers)	Mix of simple and more complex sentence structures (numerous compound sentences, range of verb forms, etc.) (SVO/IO + 3 <sup>+</sup> modifiers)	Mix of simple and more complex sentence structures (numerous compound sentences, range of verb forms, etc.) (SVO/IO + 3 <sup>+</sup> modifiers)
<b>Words</b>	25% of the words are frequent words, used in texts students have read before. Some simple loanwords are part of the text.  Within the text there a few	25% of the words are frequent words, used in texts students have read before. Simple loanwords are part of the text.	25% of the words are frequent words, used in texts students have read before. Loanwords are part of the text.  Almost no word repetition (except most common words)	25% of the words are frequent words, used in texts students have read before. Loanwords are part of the text.  Almost no word repetition (except most common words)



	words are repeated.	Within the text there a few words are repeated.		
<b>Word per page</b> (not more than)	75	90	115	200+
<b>Number of syllables</b>	Includes both simple words, but also many complex words (ex. 1-5 syllables words, some irregular or more complex syllable structures)  On average the syllable length is between 2 and 3 syllables, with the longest word not more than 8 syllables.	Includes both simple words, but also many complex words (ex. 1-5 syllables words, some irregular or more complex syllable structures)  On average the syllable length is between 2 and 3 syllables, with the longest word not more than 8 syllables.	Includes more complex (and/or longer) words, including uncommon syllable structures and/or irregular spelling patterns.  Syllable length is in line with the length of grade level appropriate words.	Includes more complex (and/or longer) words, including uncommon syllable structures and/or irregular spelling patterns.  Syllable length is in line with the length of grade level appropriate words.
<b>Illustration</b>	Every 3 pages one illustration (and also text on the page with the illustration). More detailed, less supportive of text	Every 4 pages one illustration (and also text on the page with the illustration). Picture provides less of text	One illustration per chapter. Pictures provide less direct support to text.	One illustration per chapter. Pictures provide less direct support to text.  Illustration is only there to support something in the text, e.g. table, diagram, graphs. Or picture/photo of place/object.
<b>Content</b>	Information from the woreda and region.	Information from the woreda and region.	Information about whole of Ethiopia+ some of world	Information about whole of Ethiopia+ some of world.  Compare and contrast different environments/cultures.

## Appendix 4: Training Resources

### 3.1: Bloom Lesson – Making a Basic Book

#### Open Bloom

1. Double click on the following icon on the desktop.
2. Wait for a few moments for Bloom to open. Then you will see something like this:

#### Select a Book

3. Click on the “Basic Book” icon.
4. Click on “Make a book using this source.”
5. Write the title of your book.

#### Select an Illustration

6. Go with your mouse to the illustration. In the top right corner you will see a purple box. That is the box that allows you to select an illustration.
7. Click on the purple box and then you will see the next screen:
8. We would like to have an illustration of a lizard, as the book is about a lizard. So, we type the word *‘lizard’* in the search box (see the screen below).
9. Bloom is now going to search for pictures with lizards in *Art of Reading*. You now have to select the lizard you like best for your story.
10. Select the picture you like best and then click on the OK button on the lower right corner of the screen. Then your picture will be inserted in your book.
11. Click on the small picture on the left that says “Title Page.” Then the next screen will appear.
12. On this page you can fill in your name as author of the book.

13. Click on the small picture on the left that says "Credits Page." After this page, we would like to write our story.

### **Add a Page**

14. The only way we can do that is by adding pages. In the lower left corner, you see something that says "Add Page." Click on the big + and you will get the following screen.
15. You can now choose from different kinds of pages. For our book, we want a page with a picture and a few lines to write. So the selected page is correct.
16. Click on "Add This Page."
17. Now the new page is added to the book, and we can write the text and select the picture. Let's do that.
18. Write the text in the text box: **Lizard has many friends.**
19. Select a picture of a lizard again. Follow steps 6-11 of "Add an Illustration."
20. Now you are going to add a new page. Do that by repeating steps 15, 16 and 17.
21. Write the text in the text box: **One of lizard's friends is cat.**
22. Select a picture of a cat. Follow steps 6-11 of "Add an Illustration."
23. Add a new page. Do that by repeating steps 15, 16 and 17.
24. Write the text in the text box: **One of lizard's friends is giraffe.**
25. Select a picture of a giraffe. Follow steps 6-11 of "Add an Illustration."
26. Add a new page. Do that by repeating steps 15, 16 and 17.

27. Write the text in the text box: **One of lizard's friends is elephant.**
28. Select a picture of an elephant. Follow steps 6-11 of "Add an Illustration."
29. Add a new page. Do that by repeating steps 15, 16 and 17.
30. Write the text in the text box: **One of lizard's friends is cockroach.**
31. Select a picture of a cockroach. Follow steps 6-11 of "Add an Illustration."
32. Add a new page. Do that by repeating steps 15, 16 and 17.
33. Write the text in the text box: **One of lizard's friends is monkey.**
34. Select a picture of a monkey. Follow steps 6-11 of "Add an Illustration."
35. Add a new page. Do that by repeating steps 15, 16 and 17.
36. Write the text in the text box: **How many friends does lizard have?**
37. Select a picture of a lizard. Follow steps 6-11 of "Add an Illustration."
38. Add a new page. Do that by repeating steps 15, 16 and 17.
39. Write the text in the text box: **Indeed, lizard has five friends.**
40. Select a picture of the number 5. Follow steps 6-11 of "Add an Illustration."
41. You did not find a picture of the number 5? Then we have to ask the illustrators to draw one later.

### **Publishing**

42. Now the book is ready to be published. At the top left hand corner, you see a red symbol with the words "Publish." Click on the symbol.
43. When you do that you see this screen:

44. Click on “Booklet Cover.” This will prepare the cover of our book in PDF.
45. Click on “Save PDF” at the middle top of the screen.
46. Save the cover on the desktop.
47. Click on “Booklet Inside.” That will prepare the inside of the book for you.
48. Also save this as a PDF on the desktop.
49. The computer person will come and collect documents from you and print the booklet.

### 3.2: Writers Guide – Decodable Text

Name of Writer:	
1. Grade	
2. Term/Week	
3. Numbers of words	
4. Text Type (font size)	
5. Theme/Topic	
6. Letters in Focus in This Week	
7. Letters Already Learned	
8. Sight Words Already Learned	
9. Thematic Words to Use	
10. Gender/Inclusive Issue in Focus	
11. Words to Refer to People with Disabilities	

Drafting Space:

### 3.3: Writers Guide – Leveled Text

Name of Writer:	
1. Grade	
2. Term/Week	
3. Level	
4. Text Type	
5. Theme	
6. Topic	
7. Thematic Words	
8. Grammatical Part in Focus and Example	
9. Writing Convention in Focus and Example	
10. Gender/Inclusive Issue in Focus	
11. Words to Refer to People with Disabilities	
12. Other Things to Keep in Mind	

**3.4: Narrative Organizer for Upper Leveled and Read-Aloud Texts**

<b>Setting:</b> <b>Where:</b> <b>When:</b>
--

<b>Major Characters:</b>  <b>Minor Characters:</b>
--

<b>Plot/Problem:</b>
----------------------

<b>Event 1:</b>	<b>Event 2:</b>	<b>Event 3:</b>
-----------------	-----------------	-----------------



<b>Outcome:</b>			

**3.5: Non-Fiction Text Organizer**

<b>Introduction</b>
<i>Paragraph 1 -Topic sentence</i>
<i>Supporting sentences</i>
<b>Middle</b>
<i>Paragraph 2- Topic sentence</i>
<i>Supporting sentences</i>
<i>Paragraph 3- Topic sentence</i>
<i>Supporting sentences</i>
<i>Paragraph 4- Topic sentence</i>
<i>Supporting sentences</i>

<b>End</b>
<i>Paragraph 5- Topic sentence</i>
<i>Supporting sentences</i>

### 3.6: Guidance on Appropriate Disability Terminology

The following Easy Reference Chart for Disability Communications is adapted from USAID’s Disability Communication Tips document, to “promote positive images of people with disabilities in communications materials” (USAID’s Empowerment and Inclusion Division, Center of Excellence on Democracy, Human Rights, and Governance, 2016). It is important that books created for young learners include and demonstrate respect for all people, and these Positive Phrases used to describe people with disabilities will be helpful to writers.

<b>Positive Phrases</b>	<b>Negative Phrases</b>
A person with a disability people with disabilities	Handicapped, disabled, PWD, crippled, invalid, retarded, physically challenged, differently abled, impaired
Has (name of condition)	Afflicted by, suffers from, victim of
Disability prevalence	Disability burden
A person without a disability	able-bodied, normal, typical
A person who uses a wheelchair, wheelchair user, a wheel chair rider	Confined to a wheelchair, wheelchair bound
A person with a learning disability	Mentally handicapped, mentally defective, retarded, slow, below average
A person with cerebral palsy	Spastic
A person with a psychosocial disability	Mental patient, insane, mad, crazy
A person who is deaf or hard of hearing	Deaf and dumb, deaf-mute, hearing impaired
A person who is blind, partially sighted, or has low vision	The blind, visually impaired
A person who has epilepsy, diabetes, or depression	An epileptic, diabetic, depressive, or person who has fits, spells, or attacks
A little person	Dwarf, midget

### 3.7: Book Review Checklist

**Writer:**

**Title:**

**Grade:**

**Level:**

**Theme:**

**Topic:**

1. Level Check	Author	Reviewer	Field Test	Approval
<i>Are the following according to the level guidelines:</i>				
a) font type and size?				
b) line and word spacing?				
c) number of syllables in a word?				
d) sentence length?				
e) number of words and sentences on a page?				
f) sentence type/structure?				
g) percentage of frequent words?				
h) illustrations per page/every other				

page/chapter?				
i) number of pages in the book?				
2. Content Check				
a) Is the text about the theme?				
b) Is the text about the topic?				

	Author	Reviewer	Field Test	Approval
c) Is the content appropriate for the grade level)?				
3. Context Check				
a) If a narrative, is the main character of the age of the children it is written for?				
a) Does it include the language that children speak?				
b) Is it an engaging text for the children?				
c) Does the text include 3-5 thematic words?				
4. Equity Check				
a) Does the text reflect gender appropriately and gender equity?				
b) Are males and females represented as equal? Described in respectful ways?				
c) Does the text help children appreciate their own culture? Other cultures?				
d) Does the text help children appreciate various religions?				
e) Are there people with disabilities in the book? Are they treated equally and in a positive way?				
f) Are there no derogatory words used for				

people with disabilities?				
5. Type and Quality Check				
a) Does the text follow the text structure for the text type/genre?				
b) Does the title of the text reflect the content well?				
c) Does the text have a clear illustrator brief?				


**3.8: Illustrator Brief**

Writer	
Title of Book	
Theme	
Topic	
Gender and Inclusion Focus	
Illustrations for the Following Pages Need to Be Changed:	Pages:
The Following Page Needs a New Illustration:	Page and Description:
The Following Page Needs a New Illustration:	Page and Description:

The Following Page Needs a New Illustration:	Page and Description:
The Following Page Needs a New Illustration:	Page and Description:
The Following Page Needs a New Illustration:	Page and Description:

Appendix 5: Sample Decodable and Leveled Book Pages

Early Grade 1 Decodable Text Page: Sidama Late Grade 1 Decodable Text Page: Tigrinya




Gate badala no.  
Badala laaltino.



ንወለደን ድማ ቡን የፍልሓ።  
ድኅሪ ምግብ ገዛ ዕዮ ይሰርሓ።  
መዓልታዊ ሓበሬታ ይከታተላ።


Mid-Year Grade 2: Somali



Nadaafadu waxay qayb muhiim ah kaga jirtaa nolosha aadamaha. Nadaafadu waxay saameyn balaadhan ku leedahay caafimaadkeena. Nadafad daradu waxay keentaa caafimaad daro.

1

Mid-Year Grade 2: Somali



Ayaan marka ay subaxii toosto way cadayata. Wajiga iyo gacmaha ayay maydha. Ayaan waxay nadiifisa dharkeeda iyo jidhkeeda

